



NOW THEN.

A MAGAZINE FOR SHEFFIELD. MATT CIPOV. NEPAL. DEBT. BELLERUCHE. ISSUE 7. FREE.

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NOW THEN AN OPUS CREATION

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NOW THEN.

ISSUE 7.

OCTOBER 2008.

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WE AIM.

- TO INFORM PEOPLE HONESTLY.
- TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.
- TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.
- TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.
- TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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NO MESSING ABOUT.

PAGE TWO.



Welcome new faces, new students, new ideas. This is Sheffield. Check out the favourites, read about your new city and get involved. Life exists outside the Union.

This month our featured artist is Matt Cipov; he's a catch and a doom-ridden pleasure to have spread across our pages. Pink poster.

Recommended read goes out to Reg on irony and Indie music.

Falling cooling towers photos, Nepal in crisis, Sheffield's Sharrow, strikes at the Star, Youth debt, Belleruche interview. It's all in there.

Have your own opinion.

JAMES.

RECYCLING REVOLUTION

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RECYCLING REVOLUTION IS THE BRAIN-CHILD OF MARK MCCANN, A FORMER ROCK-PIG, WHO HAD A DRASTIC CHANGE OF HEART IN A BID TO SAVE HIS BLACKENED SOUL.

HE SET UP RECYCLING REVOLUTION IN AUGUST 2007, AND HAS BEEN TIRELESSLY WORKING EVER SINCE.

SO FAR HE HAS COLLECTED APPROXIMATELY 11,442 LITRES OF PAPER, 6 TONNES OF GLASS, AND OVER 300,000 LITRES OF PLASTIC AND METAL, AND HE WOULD LIKE TO COLLECT A WHOLE LOT MORE.

THE 'REVOLUTION' NOT ONLY COLLECTS RECYCLING FROM HOUSEHOLDS, BUT THEIR COLLECTION SERVICE IS NOW ALSO USED BY LOCAL BUSINESSES AND OFFICES ACROSS SHEFFIELD.

WHAT DO YOU LIKE ABOUT LIVING IN SHEFFIELD? THE HILLS? THE FOOTBALL? THE STEEL?

Personally, I doubt it's any of these celebrated attributes that make our fair city your location of choice. Think of spending a morning perusing the various bargainous stalls in Castle Market, then think of an afternoon bimbled away in the cafes of Nether Edge or an evening in Broomhill's lively pubs or...

For me, it isn't the individual charms of each of these areas that gets me off but the fact that I can experience them all in one day. The diversity of Sheffield is what I really love, and that's why my favourite region has to be Sharrow.

To me, Sharrow represents many different things at different times, but it's always alive and vibrant. Despite the area's social challenges it feels increasingly creative, dynamic and - at the risk of sounding clichéd - very 'now'. But where does this feeling come from?

Sharrow has a real diversity of residents in terms of culture, lifestyle and socio-economic status. Perhaps because of the massive differences between the areas bordering Sharrow, the personality of one street can seem vastly different to the next.

I spoke to Luisa Golob, a Sharrow resident and part of the Creative Action Network (CAN) which organises Sharrow Lantern Carnival. She told me about the variety of people where she lives. "On this street there are ex-students, people who have lived here for generations and young professionals."

Cynics might suggest that finding this range of people in one area - particularly when paired with some level of poverty - would lead to ghettoisation rather than integrated multiculturalism. Does Golob think these factors have led to social conflict in Sharrow? "We had a street party here for the first time this year. I actually think the lower levels of socio-economic status in Sharrow create a greater sense of community and mean that people help each other out more."

For the outside visitor, Sharrow offers innumerable options for dinner or a drink, particularly on and around London Rd. However, many people never venture into this part of town, preferring the more glitzy climes of places like Ecclesall Road. I asked Luisa how she thought the two areas compared. "Sharrow's a lot less threatening than Ecclesall Road. Not in a violent way; just, nobody's trying to prove anything here!" In fairness, I can see what she means. And it's this sense of not-botheredness that makes Sharrow so cool.

I can't imagine many of the perma-tanned residents of Nonna's bar getting their manicured fingers stuck into making a lantern out of willow, tissue and paste as Sharrow residents do for the annual carnival.

It's not just the Lantern Carnival - with its visual demonstration of the area's community spirit and creativity - that marks Sharrow out in terms of cultural happenings. There's also the annual Sharrow Festival - which plays host to possibly the most diverse line-up of bands of any such event in Sheffield - and the smaller but longer term activities of the Encounters community photography project and Grow Sheffield (based in the old Sharrow school). Plus, there's the Sharrow Community Forum who aim to help keep it all chugging along.

Golob thinks these groups are central to the increasing appeal of the area. "There are lots of young organisations in Sharrow like Grow and CAN and they are attracting ex-students to the area. This 'fresh blood' leads to change." Indeed, there does seem to have been a certain re-visioning of Sharrow that has made it more appealing to the young middle classes. Who wouldn't want to live in a multi-cultural wonderland where diversity means you can get a decent curry at the end of your street and the graffiti is all the good kind people pay for rather than the scary stuff with swear words?

But what impact is this change in image having on the longer term residents of the district? Apparently the residents of a certain part of London were outraged when Banksy's graffiti began appearing near their homes. Not because they disliked the work but because of how it would raise the area's 'cool' quota, causing their rent to rise and ultimately forcing them out of the place where they'd grown up.

I don't mean to suggest that diverse yet deprived areas should be kept in such a state for ever, and certainly many of the changes taking place in Sharrow are appreciated by new and old residents alike. Nevertheless, it's worth remembering that there is a balance to be struck in ensuring that Sharrow doesn't become a parody of itself and maintains its genuine diverse nature rather than packaging it as a commodity.

CASSIE KILL.

RECYCLING
REVOLUTION.

SHARROW.

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BOX OFFICE:
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LIVE

plug

04/10/08
AGE 14+ **Iglu & Hartly**

06/10/08
AGE 14+ **The Streets**

08/10/08
AGE 14+ **Natty**
Karima Francis

10/10/08
AGE 14+ **Stiff Little Fingers**
Scrim

11/10/08
AGE 14+ **Paddingtons**
White Circus Fever

16/10/08
AGE 14+ **Roots Manuva**
Jimmi Screech

17/10/08
AGE 14+ **JME (Boy Better Know)**
Shinobi + Remz & Coco + T-Flow

19/10/08
AGE 14+ **Martha Wainwright**
Angus & Julia Stone

20/10/08
AGE 14+ **Team Waterpolo**
Defend Moscow + Tudors

22/10/08
AGE 18+ **Kathryn Williams**
Neill Maccoll

01/11/08
AGE 14+ **Dizzee Rascal**
Dirtee stank featuring Newham Generals +
Smurfie Syco + Chrome

08/11/08
AGE 14+ **Blue Aeroplanes**
Two Skies

10/11/08
AGE 14+ **The View**

06/12/08
AGE 14+ **Glasvegas**

11/12/08
AGE 14+ **Apocalyptica**

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THE LESSER KNOWN NEWS: NEPAL AND BIHAR IN CRISIS.

Nepal is a small Himalayan kingdom positioned between India and China. It is the home of Everest, the birth place of Buddha, home to thousands of Hindu and Buddhist temples and some of the friendliest and hard working people I know. Travellers often refer to Nepal as a kind and protective aunty while India is often seen as the harsh and strict mother.

Nepal's history is one of epic tales of highs and lows including Maoist insurgency, corruption, royal massacre, decades of civil war and poverty. A brief account of recent history will be given to contextualise this report concerning the recent flood devastation.

In 1955 Nepal join the United Nations and by 1959 Nepal adopted a democratic multi-party coalition. Things have not been so easy with this transition and decades on the Nepalese are still struggling with political instability and weak/non-existent social infrastructure. Up until recently Nepal was in the throws of civil war fuelled by Maoists based in Nepal's vast countryside (Nepal's own, not Chinese).

This situation worsened when the royal family was massacred on 1st June 2001. It was claimed that the Crown Prince Dipendra shot dead his mother and father (King and Queen) and eleven people including other royals before he then shot himself. There has been, and continues to be, a huge amount of controversy around this event. The lesser known Prince Gyanendra (Crown Prince Dipendra's uncle) was the successor to the throne. BBC journalist Paul Danahar wrote at the time that, "It required an act of insanity to put King Gyanendra on the throne of Nepal." When the new King arrived the Maoists made a new effort to gain power. This caused the King to dissolve government and control from the centre. Recent civil unrest saw the abolishment of the royal family and the election of the former Maoist leader to the position of Prime Minister. Yes, a book could be written on highs and lows in Nepalese politics. So, that is how things stood when the disaster struck.

The main focus of this article is to highlight the recent events that have seriously affected both south-eastern Nepal and northern parts of India (in the state of Bihar). The Koshi dam on the Saptakoshi river in the Sunsari district of Nepal collapsed on Monday 18th August after breaching embankments. This has meant that thousands of people have been displaced. In fact, recent figures show that more than 50,000 Nepalese (BBC report) have been torn from their homes and families. While in The Indian state of Bihar 800,000 people have been ferried away from the affected area. Reports claim that tens of thousands of people are still stranded (ABC news). Reports from the newly formed refugee camps have made the observation that it is mainly the young and healthy that have made it through. One elderly man rejoices and thanks his son for carrying him through the miles of flood and swamp to safety. He is one of the few lucky ones.

The Red Cross claims that, in total, 3.3 million people have been directly affected by this disaster. We can all (most of us, at least) remember when our fair city and the UK at large flooded. It was a real struggle to cope at the time and in the aftermath. Nepal and India face a worse situation with less resources and an ongoing monsoon season. If you feel you can help in any way, please refer to the websites at the bottom of the page. So, what are the problems facing those who have left their homes?

Key issues that have been identified are as follows

- Need for food
- Need for shelter
- Need for clean water for drinking and washing
- Medical supplies
- Need for stable power supply
- High risk of water born disease (already occurring)
- Problem of ongoing rains
- Lack of organisation and distinct lack of government aid and involvement.

The United Nations and partners are asking for 10 million US dollars to start to meet the need of those peoples affected by this disaster.

One of the biggest names in the Indian film industry, Salman Khan, is planning a fundraising concert and other Bollywood stars are also joining the fund raising effort and have already donated \$250,000. Shelter Box, a charity that provides temporary tent-style living spaces, is already out in India doing great work.

So, if you want to help, please donate through one of the website links provided below.

Many thanks.

THOUSANDS AFFECTED BY FLOODING
WEDNESDAY, 20TH AUGUST 2008.
news.bbc.co.uk/1/hi/world/south_asia/7571585.stm

TIME LINE NEPAL THURSDAY, 24TH JULY 2008.
news.bbc.co.uk/1/hi/world/south_asia/1166516.stm

LEGACY OF INSANITY IN NEPAL PAUL DANAHAR.
news.bbc.co.uk/1/hi/world/south_asia/4953816.stm

NEW NEPAL.
nepalnews.com/archive/2008/aug/aug19/news01.php

UNITED NATION RELIEF WEB.
reliefweb.int/rw/rwb.nsf/db900sid/MYAI-7J74YG?OpenDocument

ABC NEWS. C MAKAY.
abc.net.au/news/stories/2008/09/06/2357168.htm?section=world

RED CROSS.
ifrc.org/Docs/News/08/08090401/index.asp

HOW YOU CAN HELP.

DONATE WITH THE RED CROSS.
donate.ifrc.org/?navid=02_02

OXFAM.
oxfam.org.uk/oxfam_in_action/emergencies/india_bihar_floods.html

SOS CHILDREN'S VILLAGES. (Nepalese orphans' charity)
soschildrensvillages.org.uk/charity-news/nepal-flood.htm

SHELTER BOX CAMPAIGN.
<http://www.shelterbox.org/home.htm>

ANNA COLAO.

NEPAL.

THIS MONTH
MID-WEEK

MONDAYS
Salsa Class with Nisha Lall,
Beg. 7.30pm Adv. 8.30pm.
For more info visit
aimtodanceandcreate.co.uk

TUESDAYS
Bar Night
Stuesdays@ Penelopes
Great Music, Drinks offers, FREE
VODKA jellies plus big games
(Jenga, Twister, etc). Get your
Special Stuesdays Membership
Card and get money off entry to
club-nights at the weekends!
Free entry
7pm till Late

WEDNESDAYS
Bar Night
Songs From The Shows
Playing the best in show tunes
with occasional interludes of live
music provided by the somewhat
marvellous house band the
Penelevators.
6pm till Late
Free entry

THURSDAYS
Live Music
That Band Has Balls
Band competition, 3 bands battle
it out to get through to the next
round.
7.30pm till Late
£4 otd. Advance £3, Text YOUR
NAME plus BALLS to 07845 880 677

WEEK-ENDS

Fri 3rd Oct
Club Night
Thank Funk Its Friday
Funky, uplifting bouncy house with resident Djs plus special guest
Kerrie Harper.
10pm - 3am
£5 OTD, For £4 entry, text YOUR NAME plus TFI to 07845 880 677

Sat 4th
Club Night
Rough Disko
4th Birthday party with special guest Mowgli, (southern fried)
plus Rough Disko residents. Music: Jackin House,
Casio Disco, Electro....much more.
10pm till 4am
£6 OTD, For £5 entry, e-mail advancelist@hotmail.co.uk

Fri 10th
Club Night
Thank Funk Its Friday
Funky, uplifting, bouncy house with resident Djs, plus special guest.
10pm - 3am
£5 OTD, Adv Guest list £4, text YOUR NAME plus TFI to 07845 880 677

Sat 11th
Club Night
Hang the DJ
DJs from Sheffield and beyond push the boundaries of
music as we know it to bring you an interactive show case
of the finest Electro, Electro Clash, Techno, Retro, Digital Disco.
10pm - 3am
£5 OTD

Fri 17th
Club Night
Thank Funk Its Friday presents Delve Deeper
Two of Sheffield's greatest Djs Jenny Fu and Liam C take it deep
and soulful with the best of US house
10pm - 3am
£5 OTD, For £4 entry text YOUR NAME plus TFI to 07845 800 677

Sat 18th
Live Music
J.C and the Sinners
Live performance from J.C and the Sinners
followed by a full on Irish ceilidhe.



Fri 24th
Club Night
Thank Funk Its Friday
Funky, uplifting, bouncy house with resident Djs, plus
special guest.
10pm - 3am. £5 OTD,
Adv Guest list £4, text YOUR NAME plus TFI to 07845 880 677

Sat 25th
Club Night
Mondo Agogo
Mondo Agogo fresher than Sushi, Seinen Mecha,
Manga, Virtual, Cyber, Ninja, Electro.
10pm till 3am
£5 before Midnight, £7 after

Fri 31st
Club Night
Thank Funk Its Frightening....
Funky, uplifting, bouncy house with resident Djs.
Come in ghoulish, scary, fancy dress for £1 off entry.
10pm - 3am
£5 OTD

Penelopes
53-55 Arundel Gate
Sheffield 1
penelopesadventures.co.uk
Tel 07845 880 677

NOTE TO READERS: The situation at the Sheffield Star is currently fluid and changing. As a monthly print magazine, Now Then cannot keep readers up to date on the most recent developments between newspaper staff, the National Union of Journalists and Johnston Press. For up-to-date coverage of the situation at the Star, please visit media industry news sites such as the Press Gazette (www.pressgazette.co.uk) or Media Guardian (www.guardian.co.uk/media).

It's the sort of story any newspaper hack worth her battered reporter's notebook would love to write. Veteran workers from a popular Sheffield institution have been sacked, and remaining workers are wondering who might be next. The union demands answers. The workers plan several days of industrial actions. Management says strikes won't help anybody. All hell starts breaking loose.

It's got all the elements - hard-done-by local employees being screwed by big, bottom-line-obsessed corporate paymasters from out of town - that local newspapers like the Sheffield Star love to cover. It's also got that proper old-school organised labour activism that plays well in this parish. But you won't be reading this story in the Star for one simple reason - it's happening there.

The stand-off kicked off in August when the Star announced that five journalist positions had been targeted for redundancy. Journalists and the NUJ went into action - an online petition began circulating, and 15 questions about the redundancies and other potential 'restructuring' were put to Sheffield Newspapers. (The group that publishes the Star also publishes the Sheffield Telegraph, Star Lite, the Green 'Un, the Angling Star, the Weekly Gazette, the various Journals and the Star and Telegraph websites.) Journalists also voted in favour of some sort of industrial action.

The 15 questions centred largely around the potential closure of the Star's Rotherham and Barnsley offices, as well as a general lack of investment in 'quality journalism'.

"We have a lot of questions," said Jenny Lennox, Assistant Northern Regional Organiser for the NUJ. "We put them to [Sheffield Newspapers management] and we weren't really reassured by what they said."

So on Wednesday 10th September, the Star's National Union of Journalists chapel held a mandatory meeting. According to press reports the meeting - an industrial action, though not quite a strike - virtually emptied the newsroom and didn't conclude until almost noon. In the end, they decided to hold a further day of action the following Wednesday.

And now, the stand-off. The issue is also complicated by the fact that Johnston Press, Sheffield Newspapers' parent company, is facing the threat of industrial action across the UK. The company, which has papers across Britain including a number in Scotland and Northants, has been applying the same cost-slashing strategy Sheffield is seeing across the board. Now NUJ and various local union leaders are contemplating company-wide action.

In the meantime, nobody in Sheffield is ruling out a full-blown strike.

"It depends," Lennox said, "on how angry people are."

TO SIGN THE ONLINE "SAVE OUR STAR" PETITION, GO TO GOPETITION.CO.UK/ONLINE/21342.HTML

ERIK PETERSEN.



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PART 2A AT THE PLUG (NEUTRAL) - FRIDAY 24TH OCTOBER

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10.30PM - 5AM @ THE PLUG (NEUTRAL ROOM), MATILDA STREET. TICKETS £10 ADV + BOOKING FEE AVAILABLE FROM: WWW.URBAN-GORILLA.CO.UK / WWW.THE-PLUG.COM / THE PLUG BOX OFFICE & JACK'S RECORDS

PART 2B - AFTERPARTY UPSTAIRS AT DQ - FRIDAY NIGHT / SATURDAY MORNING 24/25TH OCTOBER

EVIL NINE DJ SET (TBC)

4.30AM TILL LATE UPSTAIRS @ DQ, FITZWILLIAM STREET.

www.urban-gorilla.co.uk

SAVE OUR STAR.

ANOTHER NAIL IN THE COFFIN OF LOCAL JOURNALISM.

PAGE TEN.



Now that we've settled in...

We would like to thank the following:

All the Mums and Dads. Mike & Ru. Lucy Ing and Mike Mcquillan. Louis Carnall. Thomas O'Hara. Tony Zanelli. Katie Johnston. Alex Carey & Katie Smedley. Rob Nicholson. Henning & all at Nixon Europe. Kid Acne. Waq. Amy Hipwell. Matt Helder (Nandos!). Nick Booth. James & all at Opus. Gurmit & DQ. David, Joe & all at HLW. Glyn & all at Brown-McCloud. Craig Ithell. ISF fabricators. Busters Coffee. Kev Garretys. Bullet. Urban Deli. Paddy @ Jukebox Direct. Dave & Supreme Being crew. Toddla T. Peter Clifton. Simon Jackson. Craig Upton. Andrew Bailey.

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Welcome one and all.



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THE WORLD IS IN FINANCIAL TURMOIL. BANKS ARE GOING BUST. HOMES ARE BEING REPOSSESSED AT AN ALARMING RATE. SPENDING AND GROWTH HAVE SLOWED TO THE POINT WHERE A RECESSION SEEMS INEVITABLE. THIS IS ALL THE FAULT OF THE BIG, GREEDY, MONEY HUNGRY BANKS, RIGHT?

The answer to that is, only partly. Whilst the financial institutions do have to accept a large slice of the unmanageable debt pie due to unsound lending practices, the freely-borrowing and up to this point very-accepting-of-other-people's-money public must also take their share of the blame. In the old days, this was called taking responsibility for your own actions. We live in a world where all of society's ills are the fault of somebody else. It's all about what we are not getting. It's all about who-owes-whom. What is the easiest way out of this problem? How can I solve this with the least amount of effort? With the least amount of self-recrimination?

When a 22 year old receives a letter through the mail confirming that he has been pre-approved for a credit card with a £2,000 limit, it must be admitted that the unscrupulous perpetrator of this mass baiting of the nation has a case to answer. But the 22 year old who happily signs and returns the application is not blameless. Far from it. He knows he only earns £15,000 per year. He also knows that it is not his money he is spending. He thinks it is too good to be true. Free money? Hell, yeah! An iPod, an Xbox 360 and a Plasma TV await. But when that line of credit is used up, it seems to come as a tremendous surprise to him that those minimum payments to the credit card company keep being taken from his account. Everyday bills get more and more difficult to pay. On top of that, he has a new lifestyle to maintain. Fortunately, another offer of "6 months interest free on all purchases" drops through the letterbox. Immediate problem solved.

It is an insular attitude for this guy to cry fowl and claim that he didn't know any better. If that is the case, he shouldn't have returned the application. He may not have understood the small print. He may not have understood the extremely complicated mathematics behind compound interest. But he knew that he was spending money he didn't work for. On an income of £15,000 a year and expenditure of £20,000 a year, it should come as no surprise that, after a couple of years, landing in the fiscal-quagmire is a certainty. Ironically, it's so certain, you should put money on it.

The problem we all face now is obvious. An economy built on spending other people's money cannot be maintained. It cannot be continued by the corporations and it certainly cannot be maintained by individuals. During the 1980s and early 1990s, many, many Pyramid Schemes came into existence, promising anyone willing to listen that they too could 'get rich quick'. These schemes became a laughing stock because they were unsustainable. If you bought into one, people would literally point at you and chuckle at your naïveté. How could you? Have you lost your mind? It's the oldest scam in the book! Unfortunately, our society has now taken on the same form.

Everyone is susceptible, even the biggest economies in the world. The United States of America has a national debt of over \$9 trillion and it will take a massive governmental shift to rectify that situation. Many Americans will feel the pinch by way of higher taxes, and they hate that idea, but personal sacrifice is the only way that this sinking ship can be righted. During the upcoming presidential election, the Republican Party may retain control and retain the White House on the back of nothing more than promising not to increase taxes. This is short-sightedness on the grandest scale imaginable. That debt cannot be swept under the carpet. It must be dealt with immediately and brought to a manageable level or disaster is inevitable. The same applies to us all as individuals and the micro-economies of our own personal finances.

I sympathise with the current circumstances of the many. I really do. I have been there. In fact, I am still there. But the only way to combat irresponsibility of any kind is to take responsibility. Stupidity and greed got us where we are. Only dedication and personal sacrifice can get us out. Working hard, stopping irrational spending and keeping ourselves in check might not be fun, but we'll all be much happier when the telephone is reconnected and the big men stop knocking on the front door to take our furniture.

MORE INFORMATION

NATIONAL DEBT HELPLINE
(which is free and run by the Government)
nationaldebtline.co.uk/england_wales/
0808 808 4000

For UK economic and debt statistics
statistics.gov.uk

RICHARD JOW.

PERSONAL RESPONSIBILITY.

DEBT.

PAGE TWELVE.

THE GRAPES

YOUR LIVE LOCAL

OCTOBER

Wed 1st DYONISIS, FIREGARDEN, OPINICUS
Thur 2nd Children For Breakfast Present- JAMES YUILL, BENJAMIN DAVID & THE GOLIATHS + support
Fri 3rd Wagon Wheel Media- ROD PICOTT with AMANDA SHIRES + support
Sat 4th Funky Facio Promotions- THE HARRINGTONS, THE BLUE LIGHTS, THE DAFFODILS
Mon 6th Tactical Necessity Entertainment Presents- THE HEEBIE JEEBIES, AVIDA DOLLARS, GREENVILLE CANARY
Wed 8th WALKING STRANGE, NOT NOW BERNARD
Thur 9th Funky Facio Promotions- THE KOLORADO ROCK MACHINE, THE DUKES OF BOZA + support
Fri 10th FIREGARDEN + support
Sat 11th Wagon Wheel Media-
Mon 13th Fire & Flames Promotions-
Tue 14th THE MADDISONS + support
Wed 15th Wagon Wheel Media- ALAN TYLER & THE LOST SONS OF LILEFIELD, OLD MAN PIE, BEN STEVENSON
Thur 16th Funky Facio Promotions- THE CHARTIST, UNDERDOGS, DISCOKISS
Fri 17th Tactical Necessity Entertainment Presents- THE JANSKYS, ROSIE ELECTRO + support
Sat 18th OH MY WORD ! + support
Mon 20th HOUSE OF DOLLS, THE GRIFFINS
Tue 21st Uneven Blonde Promotions- CATS AND CATS AND CATS + support
Wed 22nd PAUSEBREAKRIOT + support
Thur 23rd MANNIKINS, SMILING IVY, SUPERNOVA BANDITS
Fri 24th Phantom Power Presents- THE INTERIORS + support
Sat 25th Heard it thru the grapevine
Sun 26th Wagon Wheel Media-
Mon 27th Tactical Necessity Entertainment Presents- PALARVA, THE CROOKES, INNER STATE CIRCUS
Tue 28th THE NEW ROOT + support
Wed 29th ESSAY FOR THE ORDINARY + support
Thur 30th Fire & Flames Promotions-
Fri 31st DONT TRUST KEITH + support



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NO QUARTER



OBAMA THE RIGHT MAN TO LEAD US INTO THE NEXT ELECTION, SAY LABOUR MPs.

Having been impressed with his clear-cut economic policy, inspiring public addresses, and his ability to unite his party around a common vision, senior government ministers are starting to believe that US presidential candidate Barack Obama is the man to lead Labour to victory in the next general election.

As faith in Gordon Brown's leadership continues to fade, many frontbenchers are beginning to cite the Illinois senator as the only chance Labour has of defeating David Cameron's Conservatives at election. Foreign Secretary David Miliband announced in an interview with Channel 4 News yesterday that he "absolutely, fully believes Barack Obama is the leader this country needs to steer us through this difficult period", as well as attempting to quell rumours of his own leadership ambitions by noting that he "wouldn't want to run against that guy".

Meanwhile, Justice Secretary Jack Straw, speaking after Obama's rousing performance at the US Democratic Party convention, praised his "passion and integrity" and claimed he was "convinced that Obama is the right man for the job". Looking ahead to the upcoming annual Labour conference, where Brown is likely to offer a low-key but lengthy assessment of the fiscal policy that has made him so unpopular, Straw then blew out his cheeks and stared into the middle distance.

Public support for Obama as Prime Minister is also likely to increase in the coming weeks, despite Tory criticism of his "inexperience" in the fields of both being British and demonstrating any desire for the job.

SPIDER COUPLE WEDS AFTER HORRIFYING INSECTOID COURTSHIP.

A kind of happiness was brought to the insect community yesterday as two wolf spiders were joined together in a godless 'wedding' ritual in the Yorkshire countryside.

The pair, known to their 4.1 million friends and family as 'male spider' and 'female spider', were joylessly hitched at around 3pm in the sinewy net of predatory deceit that the bride calls home.

Their forsaken courtship had begun some six hours earlier when, after approaching his beloved in agonising slow motion, the male spider attempted to display his intentions via a series of unknowable leg movements - all in the hope that she would not inexplicably decapitate him with one idle swing of her malignant, razor-sharp front leg.

Fortunately, the bachelor's advances were indifferently accepted, thus allowing the couple's benighted union to begin.

The consummation of their relationship was subsequently confirmed with the female's laying of over 250 eggs in her new husband's abdomen.

The spiders then celebrated with several minutes of inert, emotionless silence before setting off on their 'honeymoon' - a two hour journey to the cold peripheries of the female's web, concluding later that evening with the merciless devouring of the groom by the couple's seething, eyeless larvae.



MORE FISH FOUND IN SEA.

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

- WHO'S AFRAID OF THE GARY GLITTERATI ? - WHY CAN'T HADRONs JUST ALL GET ALONG ? - H = BOSS ? -

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RESTORATION PART TWO.

The frame is a big consideration. If the frame is in original livery and in fair nick there is no case to re-paint it. It could be touched up and if you don't do this you could prevent bare metal from rusting by use of that cunning device called an oily rag. If you feel re-painting is required then the choices are few but worth a deal of thought.

Firstly, you could see if the maker still exists or if anyone else still makes your frame (e.g. Wilson's are still made). They should be able to help you. You could take it to expert frame builders e.g. J. F. Wilson, Wilson Cycles or Nigel Wilson on City Road. They are good at finishing it as it was originally, i.e. stove enamelled. They could research the colour, transfer and style for you and could add brake-ons. Expect to pay a bit of money. You are getting a dwindling craft of high order.

If your bike is one coloured, or you want it to be one colour, there is a simpler, modern solution. It is called dry powder coating, a polymer curing process that produces a very thick protective layer that is, frankly, far more durable than stove enamel. Another virtue is that it smoothes out minor defects on the frame surface. The frame should be clean and devoid of paint before the coating. Sandblasting is strongly advised. Any pitting should be filled. This is eased by the fact that the frame is not greatly heated during the coating. Yellow Pages or the Internet will reveal places where they will do the painting and they will advise you on preparation or do it for you. It would help if they do bikes on a regular basis. The paint gets in the holes (i.e. head tube and bottom bracket) unless you block them up. Transfers or decals can be obtained from Lloyds who have an exhaustive range.

Then consider the other bits. Do you want to restore your machine to be as near to how (you think) it was? If you follow this course then there are snags. British lightweight makers did not have specifications set in stone. They might have acquired some exotic Nervex lugs and so a sequence of machines might have been adorned with these. A certain style of GB stems may have changed and so newer-style ones would be used instead. So, if you target certain componentry 'as fitted', your aim might be like that of a blunderbuss? If your starting point is a mouse-nibbled, rusty, cobweb-covered wreck and you wish to restore it to how it was, is there a point in doing this? Yes, if you want to perform the ultimate in re-cycling, but probably not if your aim is 'showroom 1954' / as it would have been sold. Many lightweights were made bespoke, and often this would be to within the buyer's budget. Some others, like Falcon and Claud Butler, had ranges of set componentry (which might, in turn, have been altered by availability). This situation is now more regularised by the advent of the groupset.

Also, if you look at what you have got, many of the parts would have been changed due to wear, fashion, upgrading or a reflection of the previous owner's move towards millionaire status. Finally, some of the parts used were not all good. Campagnolo built a reputation for benchmark quality, albeit at a price I could never afford. However, those who, while ascending, have had a gear slip due to the traditional Campag lever slipping or descending steep hills using sixties Campag brakes would not be convinced that all of the output from Vicenza was perfect. Discerning riders often used a mixture of makes prior to the groupset era. Mafac brakes were inelegant but stopped you, Suntour made gear-changers of perfection, a GB bar with the map of UK was elegant, Stronglight and TA made stylish and hardy chain sets etc. So, as the discriminating rider of your own choice, get whatever you want. Why should you pursue a standard that never existed?

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PAGE SIXTEEN.

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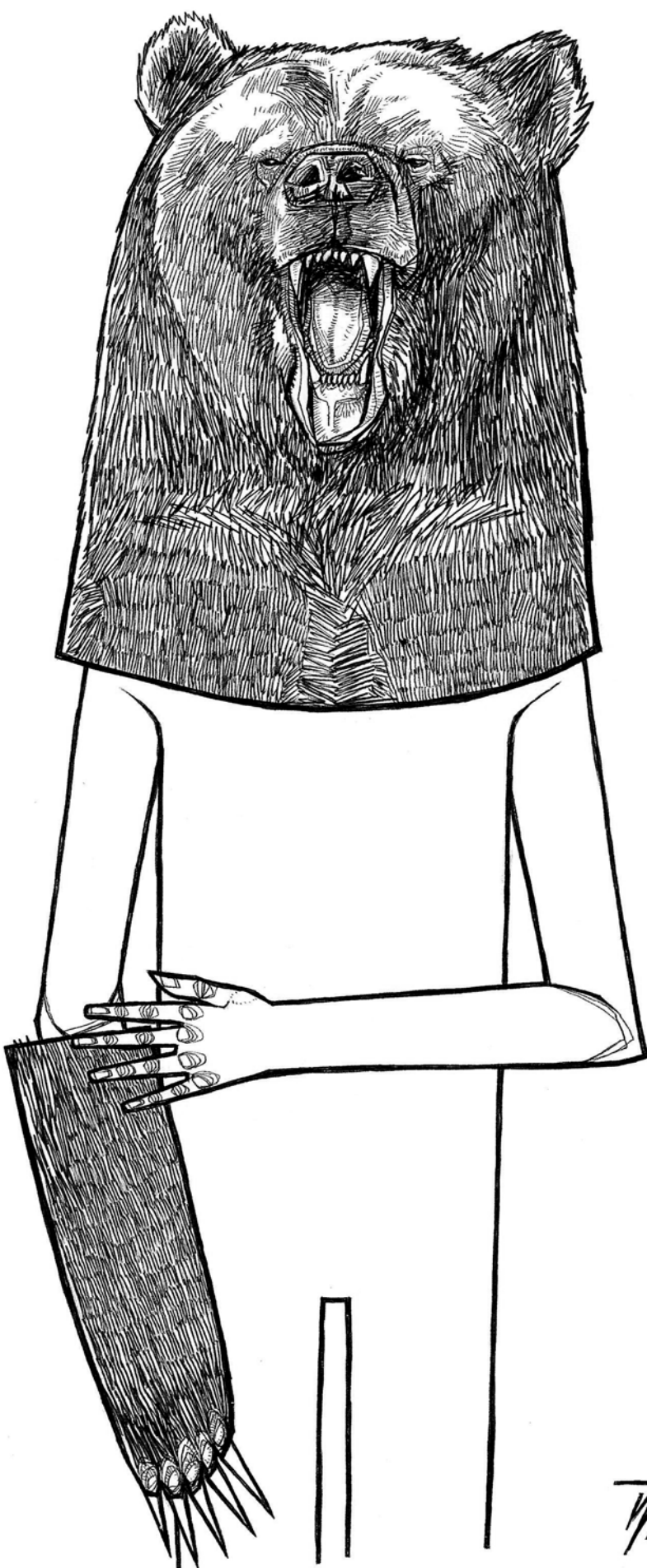
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UPCOMING EVENTS.

14TH OCTOBER.
SPOKEN WORD ANTICS.
The Red Deer Pub - 8.30pm

23RD OCTOBER.
WORD LIFE.
NOW THEN SHOWCASE.
Cafe Euro - 8pm



*below
the
wolf*

TINSLEY COOLING TOWERS.

Il saw you many times,
standing alone
among the vastness
of sky;
smoke spilling
from your peaks,
your guilty pleasure
diffusing into the wind.

I remembered how in summer
you looked happy
to simply sit and watch
the trains pass north
for weekend holidays.
We waved at each other,
knowing I'd be back that way
tomorrow.

Years later, on a school trip,
we were playing soldiers
on a carriage,
looking for an identity
to hide us from others,
when you scared us all.
Your gaping mouth
open to the elements,
unable to find a tree tall
enough to take cover.
I held my hand to the window
and told you the same thing
my mum told me;
and hoped you'd understand.

I was nervous for an interview
when I saw you next;
you were quiet now,
had quit smoking,
content
to play railways, cars
and milestones.

Finally, I heard from a friend
that you were leaving town,
I came to say goodbye
in a starched suit after work,
but found a thousand
up-turned faces
watching their past
crumple and
beat into dust.

So long,
friendly lighthouse,
standard of home.
Your time, like ours,
will be framed by change
we can't control.

JOE KRISS.

MARILYN MONROE.

I was acting a lifetime before
the film began to roll.
A natural who knows
blondes always have more fun.
Even as the peroxide fades
the drama continues.
I've reached the end of the reel.

The negatives strung up
like meat in a butcher's shop
tell of a thousand stories.
None of them my own.

I walk the thin line
of a film strip. Its lead me here.
Centre stage in an empty bed
Waiting for the final curtain.
For the second half
of the show to begin. I wonder
if I'll get a standing ovation?

ERIN HEENAN.

GINGER OXFAM LAZY-EYE FLIRT.

Girl and clipboard come smiling, debased,
Wanting some measure of hope, or other.
For the poor child
Born to a desperate life, or other.

This could never be enough.

Her right eye slips astray,
So slight, as she blinks.
Strange, lazy pull,
Yet she's caught me, drifting
Into the naked chat of
Real things. Precise,
And immediate.

WRITING TO A FRIEND.

I fear coming home.
I fear the eyes I will undoubtedly have to confront.
I fear being teased into some pretense of apology.
I fear forgetting the world,
As one may forget the glass in their hand
When crossed by a ghost, so pleasing.

DAVID WOOD.

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THE PORTER BROOK.

TWO MEN OF GREAT MATURITY AND WISDOM, (KNOWN TO US AS BILL AND BERT) CAPABLE AT A MOMENT'S NOTICE OF RUNNING THE COUNTRY, MEET EVERY WEEK IN A DIFFERENT PUB TO CONSIDER THE STATE OF THE WORLD AND PROPOSE THE CORRECT SOLUTIONS TO ITS VARIOUS PROBLEMS. THANKS TO THIS MAGAZINE, THEIR THOUGHTS AND SUGGESTIONS CAN NOW BE SHARED WITH THE WIDER POPULATION.

Now then, Bert, if you lived in Manchester, which club would you support? The American one or the Arab one?

Depends whether you live in Manchester, dunnit? I've never met any Manchester United supporter who actually lived there. They all live somewhere else.

But what's the point of this Premier League anyway? Clubs owned by foreigners, run by foreigners, foreign bloody players. It's not English football, is it?

You're forgetting the crowds, Bill. English crowds. We can see the best footballers in the world here in our own country.

Not here, we can't! Not in Sheffield.

That's because we got too many English players. That's the problem. And English managers. Same with plumbers. Would you use an English plumber?

Nah, yer couldn't find one.

Yer got to bring 'em over. Doctors, nurses, the lot. Football's just the same.

Not politicians, though. You got to be British to be a politician.

Proves my point exactly. We ain't good at anything any more.

You wait, Bert. Olympics in London next time. We have to get some new sports in. Snooker. Darts. All very well cycling and boating but we got to get some sports where we can win all the medals.

Yeah, and before you know it everyone will be playing 'em and the same thing will happen all over again - they'll beat us. Always 'appens.

So what? Then we just invent a new sport, like we've always done. Tell you what. I got a new game. Football monopoly!

You mean... like the board game?

'Course. Instead of buying streets and buildings - and I know there's a Sheffield Monopoly, I saw it in Meadowhall. Trouble is they have to bring out a new version every year when there's a whole different lot of streets and buildings all over -

Flats you mean? Sorry, luxury flats.

Aye, anyway this football monopoly, it's just like the real thing. You buy football clubs and put players in them. Instead of 'Chance' you get injuries or bans. Instead of going to jail you lose a manager.

No place for Joey Barton then?

The idea is to own the entire Premier League, then you can move it to Dubai where all the footballers have got homes anyway. And we can all see it free on TV. Or we can watch English footballers here. Blades, Owls, Donny, Chesterfield, Rotherham. And if we get tired of watching football we can go to Leeds.

Leeds! Steady on, Bill.

Time for another pint?

(some minutes later) Seriously, Bill. There's all this foreign money pouring into English football clubs. It's not doing us any good, is it? I mean, what about my daughter who can't buy a house? Wife tells me the shopping bills are getting worse too.

Like you said, Bert. No local talent. We need the government taking over by some foreigners with money. They don't pay tax in them Arab countries, do they?

They got oil.

We've got oil! Where'd it all go? Still paid tax, didn't we? No, it's the politicians. Like I said, we need a takeover.

It ain't democratic, Bill. You can't run a country like a football club. And if we don't like the buggers, we can get rid of 'em.

Do you like this lot, Bert?

No, but we get to vote 'em out in a couple of years.

No we don't. No-one votes politicians out. We just vote a different lot in charge. Not like business. Politicians think business is the answer to everything: from railways to schools to hospitals to post offices. Why not government? We could sell the franchise to the highest bidder. Give 'em a four year contract to run the country.

Most likely a bank would win it.

Banking! Now that's the business to be in, nowt safer than being a banker. The greater you cock up the richer you become. That's how it works. Come up with a daft idea ...

You mean like, 'let's lend money to people who can't afford to pay it back'?

Exactly - then let's get some insurance company to insure you for doin' it...

Who then get another insurance company to insure them...

Then when the buggers who borrowed the money in the first place do a runner...

Banks claim off insurance company...

Who claim off the next insurance company...

Who claim off the government...

Who claim off us - the bloody taxpayer.

Bloody wonderful. Nobody gets fired, bonuses for everyone - what a cracking business to be in.

You can't fault 'em, Bill.

You're not kidding. Look at Northern Rock - what a mess. What happens -they bugger up and we let them have their bonuses, send them on their way richer than before, nationalise their debts and put another banker in charge.

Nothing like having your debts nationalised, is there?

You can say that again. Another one?

Aye (looking round the pub) - Russ has done a good job here.

Yes, bloody good landlord.

One of Sheffield's best. Tell you what: see if he'll let us run up a tab, then we'll tell him we can't afford to pay it, he'll let us off and give us few quid and then council will step in and pay him our tab and give him 'is few quid back.

Now then, Russ! Two pints of Northern Rock, please!

TWO MEN IN A PUB.

NORTHERNERS SHOULD BE IN CHARGE.

PAGE TWENTY.



PREVIOUS GUESTS

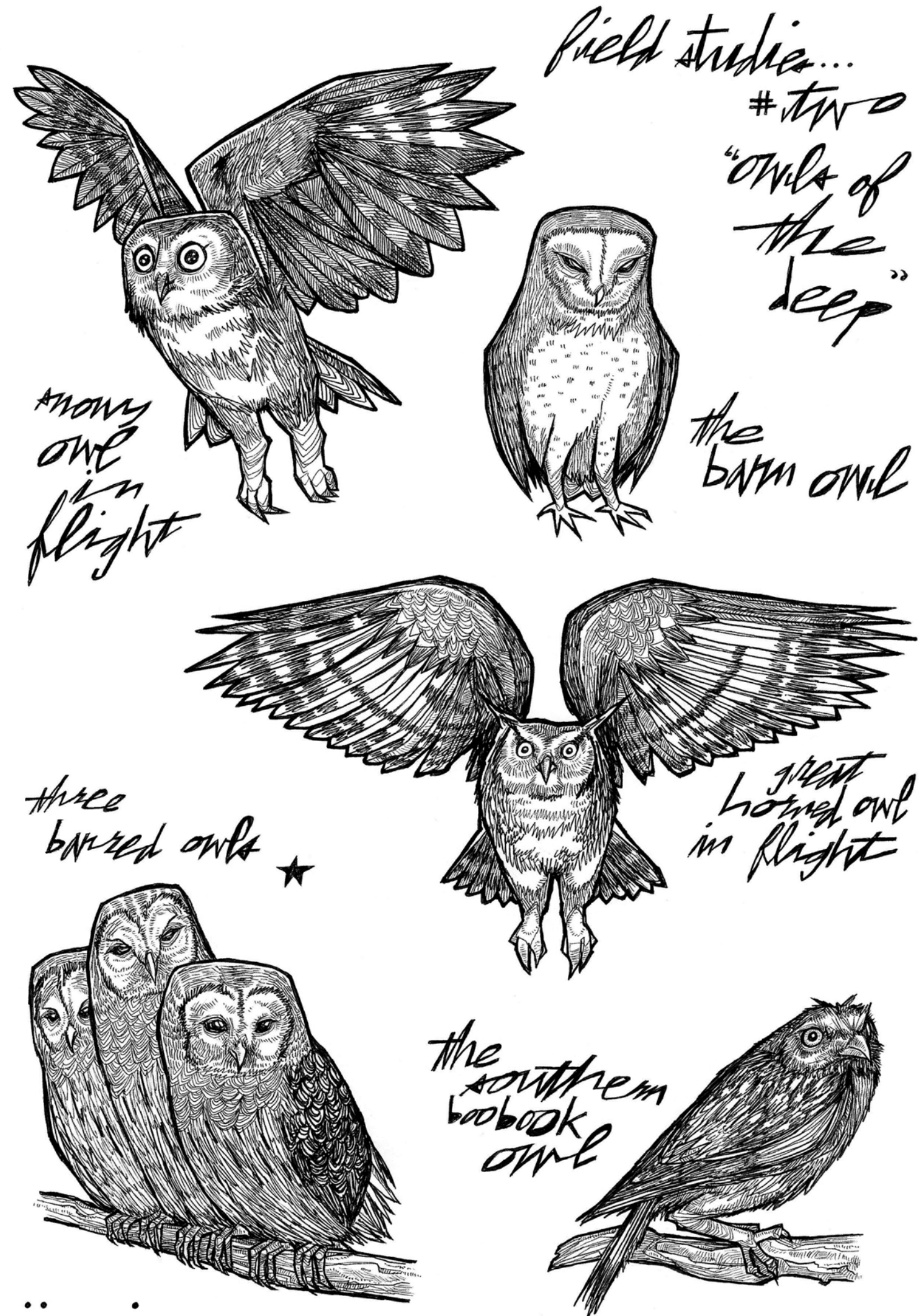
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OUR DESIGNER SPEAKS TO HIM ABOUT HIS WORK, HOW AND WHY HE DOES IT, AND THINGS THAT MAKE HIM SMILE.

NT. BASICS, PLEASE... WHAT STARTED YOU DRAWING?

Ever since I was a little kid I found myself more attracted to quietly drawing all alone rather than being a little daredevil, or sitting in front of the TV. It's that part of me that is secretly a hermit who would be happy to do nothing other than make art.

I'd fill pages upon pages of notebooks and always be coming up with silly little ideas that I had to put on paper. It probably stems from how much I have always enjoyed comic books. Plus the 1980s was a time full of crazy movies, toys, fashion, and events... it was a good era to be a kid in, and a really, really good time to help influence a kid into wanting to be an artist.

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

From getting an idea, to starting a drawing and then finishing it, I would best describe it as a whirlwind. I like to work fast and I also don't like second guessing my art concepts. The faster I get an idea on paper, the more pure and experimental it will probably be.

I don't spend much time concept sketching, or planning for the art I make, mainly because I think that phase in creating can really drain a lot of energy out of final art. And I am also not the kind of person who is super precious about the materials I make art with. Aside from nearly always using a Pilot BPS fine point ink pen for my lines, I use a lot of other very basic supplies that help me very quickly make art. I'll work fast and try to keep going in one sitting until I think the art is done. And if I am a bit too challenged by a drawing, I'll sit it aside for a few days, come back to it, and new ideas, minor corrections and finishing touches

The way I see it, if I can quickly finish one drawing, it means I can jump to my next set of ideas without having to idle with them jammed in my brain for too long.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

I usually get inspired by all sorts of things I glance at throughout the day. I am always eyeing things up, whether it is people I pass on the street, strange animals I see in books I collect, combinations of colours I'll stumble upon, weird combinations of words that I might happen to read, and the art that I see other people make in magazines, or online at places like FLICKR... and sometimes I'll get inspired by weirder things like songs, or song titles, snippets of conversations I hear, or dreams I have in the middle of the night.

My eyes and ears are always on overdrive and I tend to file all sorts of things away in my head for safe keeping and eventual usage in what I draw.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

I own lots of pens and markers. And it took me a long time to find an ink pen that works the way I need it to. After a lot of searching, I fell in love with the PILOT™ brand BPS FINE ballpoint pen. I can get a large variety of line thicknesses and textures from it and each pen lasts a long, long time.

Aside from that, I use paint pens from a bunch of different brands (HUNT, SAKURA, SHARPIE, and a few others,) because they work so much like traditional paint, yet I can pack them along with me and use them anywhere without making too much of a scene, or mess.

Like I said, I am all about immediacy, and I am a fan of supplies that I can use quickly, efficiently and get all sorts of effects from.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

I've never really worked on cartoons, but I have always been a fan of animation and there are a lot of cartoons that have really influenced me. Some day I expect that I'll give in and make some sort of animated film... at least I hope so because I can picture a lot of my art moving and making sounds.

I can also point blame at music... lots and lots of music. I am a music junkie, I have been since I was a little boy and I've been collecting albums almost nonstop since then. And as I grow older, I find myself equally drawn to non-music, and weird albums, EI: comedy, spoken word, audiobooks and field recordings of things like secret shortwave radio stations that international spies use. It is the sort of stuff that helps fuel my art.

NT. HOW DO YOU SPEND YOUR DAYS?

Getting into making art everyday can be a bit of a slow process. I usually start the day by getting back to emails and messages I need to for projects I am working on. Then if I need to, I go on a supply run, or a trip to the printers. I find having an online store really makes me go through supplies quickly and I also have to keep a constant inventory on my available prints. I get really mad at myself when I forget to keep up and allow myself to run out of something. Since I work from home, I feel like I have to run my home office as well as possible and keep my 'supply rooms' well stocked.

After I feel like I've gotten myself up to speed with the behind-the-scenes side of things, I spend the late morning until the evening working on, or researching the art I am working on... and I often juggle several projects at once because I love making art and keeping very, very busy. On the days I need to mail art orders out to people, I tend to save that for late at night. I live by a 24 hour post office and I enjoy working on packages before I go to sleep, plus the post office is usually quite peaceful at night, which allows me to slip in and slip out.

All the rest of my time is spent being a husband and a dad, with a little bit of time for sleeping and eating.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

I just finished working with a theater company that put on a production in Holland that I did all the art and sets for. I've been working with a local venue on decorating their walls with a bunch of owls I drew (PS: I love owls). I am in the middle of working with a couple of shirt companies in LA on a bunch of new shirt designs. I am working with a couple of bands on some drawings and I am also in the early stages on getting ready for a big art solo art show I am having at the awesome San Francisco gallery called Rare Device. That will be coming up in November and I want to have a lot of work ready for it.

Plus I'll be making a bunch of appearances at indie craft shows across the country through out the rest of the year.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY OFF YOUR ART? AND DO YOU FIND IT IMPORTANT?

The best way to make a stand in the art world is to keep making art. Stay creative, bring your ideas to fruition and let people see what you make. The more art you show at things like websites, galleries, boutiques, online stores and indie festivals, the more you will show people how much you love making art. And I think that is more important than hitting people up with promotional packages, or spamming Myspace accounts with art and advertisements.

If you show your passion for art in as many ways you can muster, you will build a strong reputation as a dedicated artist and with time you will get work. The more work you get and follow through with professionalism and art you loved making, the more people will stumble upon you, talk about you and come up with reasons they need your work.

Keep making art, keep letting it speak for you and don't let yourself be too introverted because they people of this world will always need something cool to look at, and you might be able to make some people very happy and some walls very decorated.

And yes, I do find it important to survive off of my art. I love the idea of sending my art all over the country and to places around the world. I love being asked to draw things for people. I get a kick out of meeting people who like what I do. And I enjoy knowing that I don't need to have a desk job, or work in a uniform to stay happy and working. It has something to do with pride, but it is just as much about the fact that there are few things I love doing as much as making art.

NT. WHAT DO YOU DISLIKE IN ART?

I really don't like it when people keep up too religiously on art trends. If you pick too much up from magazines, fashion and artists you see online and then drop a lot of other people's ideas into your work because you think it will help you fit in with the current scene, you'll lose touch with what you really should love about art: your own ideas.

It is great to have artistic idols, but it's pretty bad if you feel like you need to mold yourself into a new version of them. And the thing about trends is that the more of them you use in your art, the more you lock your art into a certain era, and that makes you run the risk of having art that will be easier to forget about as time goes by.

NT. WHAT MAKES YOU SMILE IN ART?

I love finding artists who seem addicted to making art. Passionate people are very motivational. People who seem to live for the joy of making art are awesome and they make me smile from ear to ear. Especially if they are extremely weird and unusual. Weird, extremely prolific artists are rad people.

NT. GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

If I could time travel back about a decade and instill something into a younger, peppier, but very shy me, it would be the idea of embracing the computer. If I would have understood the necessity of having a website, embracing programs like Photoshop and Illustrator, knowing how to properly scan my art, having an online store, and NOT feeling the need to stay away from technology, I think I would have become much more confident at being an artist at a younger age... and I wouldn't have had such a phobia for machines.

ARTISTS: MATTY SAYS THE COMPUTER CAN BE YOUR FRIEND!!!!

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speaking to
MATT CIPOV.**

MATT CIPOV.

SHIT HOT ILLUSTRATOR SPEAKS TO NOW THEN ABOUT DOODLING.

PAGE TWENTY-FOUR.



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LOCAL SKILLS.

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To see more of his images, get down to The Old Sweetshop in Nether Edge, or get in touch with him at craww@btinternet.com.





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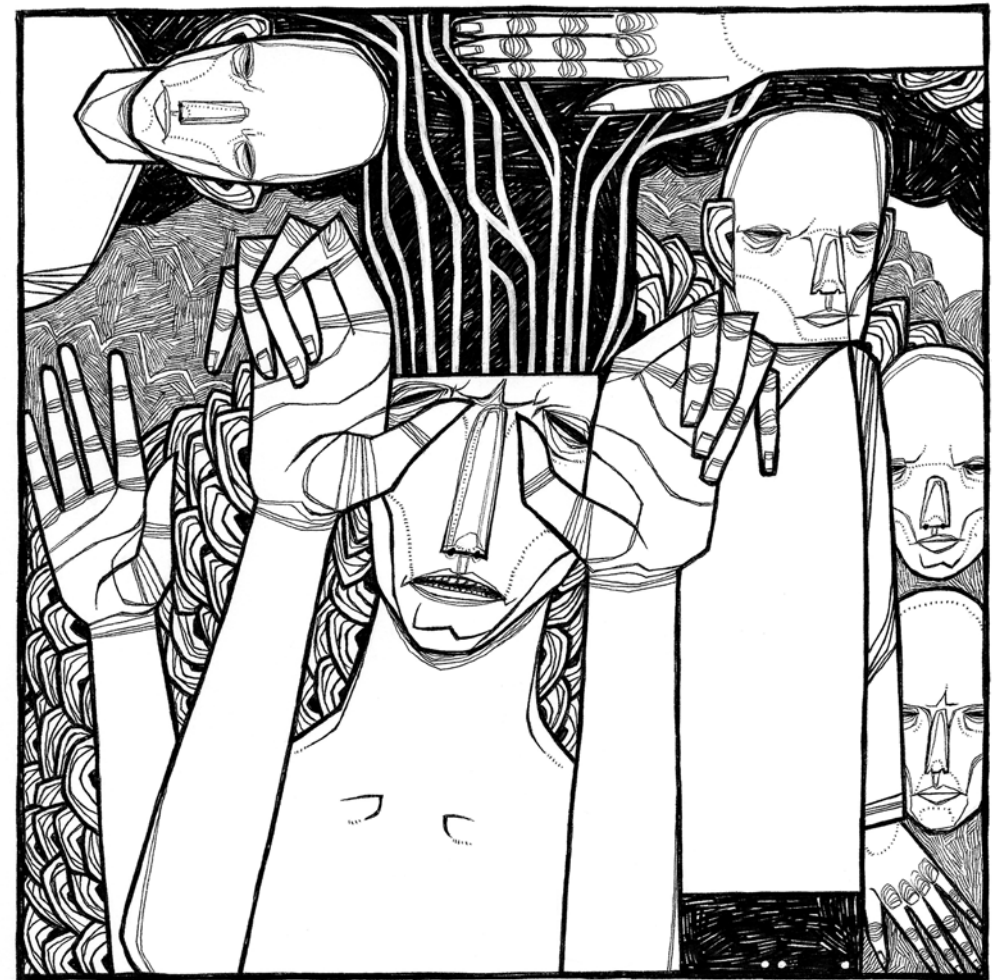
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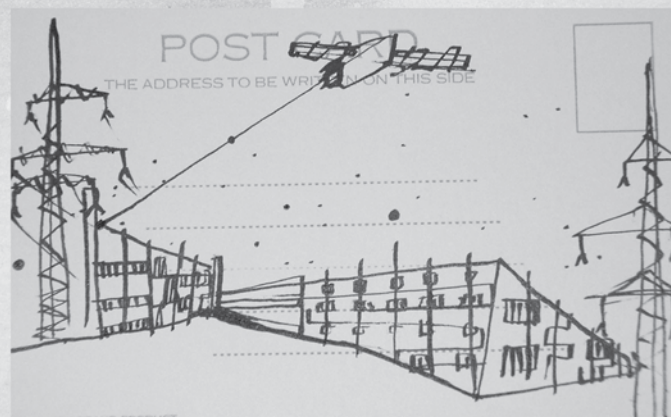


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DR JACKIE HARRISON IS PROFESSOR OF PUBLIC COMMUNICATION AND HEAD OF DEPARTMENT OF JOURNALISM STUDIES AT THE UNIVERSITY OF SHEFFIELD.

Today, there is much talk of citizen journalism and, as you might expect, no one quite agrees on its significance, with optimistic and pessimistic views in about equal measure everywhere. So what is all the fuss about?

To begin with, a definition: citizen journalism is when people who either do not work for a professional media organisation or are themselves usually untrained journalists contribute to the creation of news agenda and the subsequent dissemination of news in two main ways: either by a variety of peer-to-peer methods, or by passing on their own news stories, sources, or views of news stories to a professional news organisation. And what enabled citizen journalism to happen?

First: the availability and popular use of relatively cheap, genuinely robust, multi-functional and powerful mobile communication appliances which utilise a globally networked technical infrastructure. This communication technology provides for a communication ethos of one to a few, many to many, social networks and sharing – witness the increasing use of file sharing, open sources, open archives and public access rights – all in all, the technical conditions necessary for people to source a story, check a story, report a story and so on. The second enabling factor has been the changes in the culture of the newsroom in relation to newsgathering. Newsrooms are increasingly willing both to use material provided by citizens and to solicit it. Citizen journalism has been used by newsrooms in two ways: as primary content which breaks a story, for example the John Darwin story, or as secondary content to thicken a story already running. Often content provided by citizens can be used directly (once its authenticity is verified) and the memorable images tend to consist of film or pictures of an unexpected event or disaster which is most likely witnessed and captured via mobile phone/camera. So, given these circumstances, what exactly is the significance of citizen journalism?

Today, we have optimists and pessimists. Optimistically, citizen journalism is regarded as: heralding a golden age of news journalism through the increased democratization of news; stimulating an active civil society; representing an extension of public engagement with news making which marks the establishment of genuine investigative, independent and critical news values free of corporate pressures. According to Yochai Benkler the growth of 'non-proprietary' modes of communicative behaviour, data storage, the sharing of information and 'commons based peer production' have combined, in spite of the expansion of proprietary controls on access to information and the cost of entry to information spaces, to produce a re-animation of the public sphere of informed debate and criticism.

In his book, *The Wealth of Networks* (p465), he says this: "We are seeing the rise of non-market, distributed, and collaborative investigative journalism, critical commentary, and platforms for political mobilization and organization. We are seeing the rise of collaborative filtering and accreditation, which allows individuals engaged in public discourse to be their own source of deciding whom to trust and whose words to question." What drives this re-animation is an emerging networked public sphere of informed debate and criticism, stimulated by the power of commons based peer production, which is beginning to undertake some of the functions of the traditional and conventional mass media. Benkler again (p466) says: "Given freedom to participate in making our own information environment, we neither descend into Babel, nor do we replicate the hierarchies of the mass-mediated public spheres to avoid it."

Pessimistically, citizen journalism is dismissed as a fad that is already in decline, unprofessional rubbish, cheap journalism, licensed voyeurism, unethical, dangerous and is evidence of the final 'dumbing down' of news. The most eloquent charge is that made by Cass Sunstein in his book, *Republic.com 2.0*. His concerns are challenging. Information and communication technology (ICT) are bad for democracy because they do not so much produce citizen journalists as provide the conditions for 'self insulation'. He believes that many of us in our online life simply wall ourselves off from the concerns of our fellow citizens, preferring to reside in 'echo chambers', 'information cocoons' or 'enclaves' where the only views and opinions we choose to hear confirm our own view of the world and support our own prejudices and opinions. In other words, the routine use of ICT is dominated by reading or listening to people who think like oneself. According to Sunstein, it is this use of ICT which ultimately produces a sort of narrow minded 'Daily Me' for each of us, which hinders deliberation and debate and which the optimists overlook.

Without doubt, as the World Editors Forum 2008 notes, there is an identifiable trend toward greater daily participation by 'non professionals' in the news reported by news organisations. Though even here this trend can, when viewed from the business perspective of news organisations be seen as a result of a combination of business necessity and technological opportunity – a case of news professional pragmatism or a strategy to protect or increase audience share. Here the commitment to citizen journalism is nothing other than the way it services market position. Although Guardian Editor-in-Chief, Alan Rusbridger, argued at the Changing Media Summit in March 2007 that user generated content belongs together with traditional reporting. He is quoted by the World Editors Forum (p 92) as saying, "The role of journalists in this multi-media age has not changed. User-generated content will only be a complement to their work [...] To have people sit in a newsroom [at The Times or The Guardian] thinking they know everything is barmy [...] The smart journalists are working out ways of using that [UGC]." In this, he supports the views of Jay Rosen.

For Jay Rosen and others like him, citizen journalism rests on its ability to reconnect the press and the people. The old journalistic monopoly on news, he believes, has been shattered by the impact of the web. And yet the web, Rosen argues, is ultimately too complicated to be successfully manipulated by ordinary citizens. What is required is for both professional journalists and non professional journalists to work together, sharing their sources (open source journalism) to produce better stories. This is the real meaning of citizen journalism: a joint contributory relationship between the concerned amateur and the open professional. Rosen concludes that citizens must engage with journalists who are trained and best equipped to evaluate and interpret information and that the press must engage with citizens to obtain such information, restore trust in journalism and to enhance democratic activity. He speaks of the press as having pro and amateur zones with press freedom being shared territory belonging to both amateur and pro alike. He says, "Online the two zones connect, and flow together. It still works vertically: press to public. It also works horizontally: peer to peer. Part of it is a closed system – and closed systems are good at enforcing controls – the other part is an open system. Open systems are good at participation, community formation and locating intelligence anywhere in the network. They are good at sharing and getting good at surfacing the good stuff. The two editorial systems don't work the same way. One does not replace the other. They are not enemies either. We need to understand a lot better how they can work together. And that is where the idea of pro-am journalism comes from."

And that just about sums up the state of citizen journalism. You can align yourself with the optimists or the pessimists. You can say it is good for us or simply a passing fad. Though, if you want to evoke history you could also say that we have always had some form of citizen journalism. As media historians are quick to point out, citizen journalism is not new. Evidence of a history of a politically motivated citizenry's direct involvement in the activities of the press can, it is argued, be garnered from the time of the 17th century Royalists, Parliamentary disputes and civil war and the corresponding establishment of a partisan press. For example, my colleague Martin Conboy notes that there were 722 newspapers of various forms by 1645, which allowed free expression and criticism of one side by the other (and, on occasions on the Parliamentary side, of each other). Also, another one of my colleagues, Tony Harcup – who is a specialist in alternative media – makes the point that the historical persistence of an alternative press (from the mid 17th century to today) demonstrates that citizen press activism has taken the form of political critique; the pursuit of free expression; the disclosure of 'cover ups'; and a point of criticism of mainstream or establishment journalism. And if further evidence of this is required, the existence of this magazine is testimony to the spirit of citizen journalism.

JACKIE HARRISON.

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INDIE IS A DIRTY WORD. JUST WRITING IT DOWN MAKES ME SHUDDER. THIS MAKES ME ANGRY. WHEN DID WE ALLOW A BUNCH OF TALENTLESS HAIRCUTS DRESSED IN THEIR GIRLFRIEND'S JEANS TO ROB US OF ONE OF THE GREATEST AND FREE DEFINITIONS OF CULTURAL PREFERENCE?

Indie is an abbreviation of the word independent and of the term independence, two things that we at Now Then aspire to and encourage others to explore. Indie labels, indie media and indie fashion are all, collectively and individually, something amazing and to be applauded. So how has a decisively poor trend in modern music managed to steal this label solely for itself?

The answer lies mainly in the phrase 'mainstream media'. The media's fascination, documentation and subsequent obsession over a few less-than-extraordinary individuals, whose names I shall not give press to again, has dominated popular culture for the latter part of this decade.

I for one am sick of hearing yet another entirely unremarkable song being played on Radio 1 or any other mainstream outlet and hearing the word indie used directly after its blessed completion. The most galling thing about the misuse of this word is that, almost without exception, there is nothing remotely indie about that which the word is used to describe. The record usually turns out to have been released on a major label, is being played on mainstream radio and fits in perfectly with other current popular trends. I find it hard to see where independence features here. Dressing and sounding the same as everybody else strikes me as being quite the opposite.

As it is, all that has been achieved through this constant hijacking and misuse of the word is that one of the best definitions available has been tarnished with a brush that leaves most self-respecting fans of both music and fashion backing into a corner with a look that says less, 'stay away from me', and more, 'I actually want to manifest physical pain upon you'. Not a good place for either party, I think we can all agree.

I implore both those who are masquerading this term around like confused transsexual bimbos and those of you who know better, to reclaim the word indie for the good and proper.

Represent individuality, autonomy and true independence and you won't need to wear your girlfriend's jeans to feel cool anymore.

REG REGLER.

SOUNDHECK.

GOMEZ.

28TH AUGUST.
@
PLUG.

A decade is long time but a classic is always a classic.

The ten year anniversary of Gomez's debut album, [Bring It On], saw a packed house at Plug. It is a sight that Gomez have probably become accustomed to, but tonight is a little unusual. The promise of a performance based exclusively on their early material has excited most fans, an acknowledgement, perhaps, that despite their efforts as a band, [Bring It On] marks the pinnacle of Gomez's career.

Still, as I have said, a decade is a long time and the mere fact that Gomez can draw such a crowd speaks volumes about the band's fan base and, more importantly, their music.

Littlelostdavid's support set was mainly ignored by the crowd in spite of the fact that his songs are as good as any around at the moment. Sadly for him this crowd had a single purpose and were in no mood for distractions.

As the familiar opening to 'Get Miles' seeped its way out of the P.A., it became quickly apparent that we were in for a treat. Every note, crash and guitar lick was performed with exquisite precision and suddenly it was as though this timeless record was new again. Performed in album order from beginning to end, no Gomez fan or music fan for that matter could have complained and when tracks like 'Whippin' Piccadilly' and 'Get Myself Arrested' came out the crowd roared in approval. By the time Gomez rolled round to 'Rie's Wagon', the album's final track, most had forgotten it was all about to end. Fortunately we were treated to an encore.

However, the preview of new tracks from a forthcoming release may have only served as a final reminder that Gomez have never really surpassed the marker they set themselves with their devastatingly good debut.

REG REGLER.

MIRIMAR DISASTER.

17TH AUGUST.
@
ACADEMY.

Carling Academy, then. Frustratingly - if not wonderfully ironically, considering this publication - is a great technical venue. All the bands playing are offensively loud, with crisp as a crisp sound.

Due to a hectic schedule and the loss of one half of my primary footwear choice, I caught three of the four bands playing that night. I rue the birth of club nights. Gigs should finish with the licence, I say. But we'll let that one be.

First up, Flatlands. Loud, aggressive, tightly performed and with something horrendously melancholic just hinted at in the background. I'm not going to dwell on these guys. Great at points but the vocals could have done with some clarity.

Next up, 65 Days of Static. I'm dribbling in anticipation on this one. Top, top Sheffield band and they didn't disappoint. Humble, wise, beautiful, intense, good. New song as well sounded amazing.

Dare I say Lemon Jelly with balls? couldn't stop moving during this and I put that down purely to the music. Buy the music. Go and see this band perform.

Not being overly familiar with the headliner is never a great step in the right direction. I know enough about them to say with confidence 'proper hard working Sheffield band' and 'New Album out now'. However, having been blown away minutes earlier by beautiful static, it would have been a miracle to have managed a reconstitution. Having said that, Mirimar kept my attention; the crowd loved it and the performance was tight and heartfelt.

In summary, I'd say brilliant instrumentation at points, though unfortunately not my cup of tea due to Shouty Mcshouty Scream Scream at the front. A great night. And by no means a 'disaster'. All these guys are worth another listen and a fiver-in some other time.

Beef.

JAMES LOCK.

STEEL CITY BONES.

1ST SEPTEMBER.
@
BAR ABBEY.

I'm not big into jazz, but I am a fan of the trombone, arguably the most expressive brass instrument out there. So when I got the tip that there'd be five on stage I just had to go. In the dark, dingy underground chamber that is Bar Abbey, something truly magnificent was underway, and all for just £3.

Arriving towards the end of their first set, Steel City Bones treated me to a display of musicianship which is rare in the local jazz scene, let alone in my local! Several pints of Guinness later and we couldn't hold back the laughter as solo after amazing solo came flying out - parps, squeels and deep bass aplenty. It is a joy to hear the trombone played this well, and great to see the players loving it too.

Toward the end of the set, a rendition of 'Spain' by Chic Corea had even me twitching like a schizophrenic jazz buffoon, and the finale brought about rapturous applause all round.

The Manchester Jazz Collective will be gracing the Bar Abbey stage on October 6th -go down and jazz it up. It's not just for the olds ya know!

CHEVRON CHICANE.

DETONATE.

19TH SEPTEMBER.
@
PLUG.

This show marked one year since Detonate's arrival in Plug, and they have struck upon a formula that works for courting Sheffield's scene. Booking big names alongside interesting up-and-comers, and involving Dark Crystal to bring in local flavours means Detonate can run a commercial urban music night without losing the respect of more discerning club goers. Tonight's show demonstrated this, with DJ Hype pulling the crowds but many sticking about to see the more involving offerings that followed.

Hype, a man with undoubtable skills behind the decks, played with the swaggering bravado of a seasoned campaigner, but however much seasoning he gave his set still revolved around uninspiring jump up tunes, some of which have been kicking about for the best part of a decade. Stale bread's dry however nice the jam is...

Lynx freshened things up a bit, mixing smoothly between choice minimal and liquid drum 'n' bass instead of constantly reminding us he was there with a succession of pull backs and pauses. The real gem of the night was Appleblim though: in a 90 minute set he took the few who managed to resist Hype on a journey from ambient electronica through glitch house, garage and techno to a glorious ending amongst the spiciest dubstep heard so far at Detonate. You don't need to get stupified to enjoy this music.

BEN DOREY.

DEEP SIN.

13TH SEPTEMBER.
@
ETHIO CUBANA.

I arrived at Ethio Cubana at half-past midnight, ready for some live antics, only to find that Sassie & The Shades had played at 11, as soon as the venue opened. Having paid a fiver on the door and three quid for a pint I was a little bit miffed, but nonetheless settled down.

The flyer promised 'reggae, latino & funk' but room 1 was pure reggae, often cheesy but generally enough to keep people dancing. Downstairs offered deep and funky house, drawing a different, more energetic crowd. The music went on to the early hour of 5am, one real bonus to a night that, in most other respects, was neither bad nor good.

The occasional decent tune is usually enough to keep me interested, but I draw the line at dancing to a reggae remix of Christina Aguilera's 'Genie In A Bottle'. Besides, it's hard to keep dancing when you can't shake the feeling that you're being fleeced out of your hard-earned pounds and pennies.

SAM WALBY.

SOUNDCHECK.

SOUNDCHECK.



JACK FLASH.

THE UNION JACK ALBUM.

KLINICRECORDS.CO.UK

There must be something special in the water out in Huddersfield, the town that gave us Jehst, Asaviour and now Jack Flash.

Following the successful digital-only release of **The Union Jack Album** this summer, the CD will be available from October 27th on Klinik Records. Opening track 'Pledge Your Allegiance' invites the listener to join Jack in his musical crusade to 'save hip-hop before it's too late' - now Jack certainly isn't the first rapper to make this his mission, but his sincerity is without question.

This album is full of delicious beats; one moment you're treated to Dilla-esque juggling of soul vocals and jazz loops and the next some mellow Spanish guitar or orchestral horns. Of particular note are singles 'Intoxicating', 'Four Minute Warning', 'Living Legend' and 'The Program' featuring Micall Parknsun.

Also check out 'Sleepy Little Town' featuring Jehst, Asaviour and Apa-tight (the talented beatsmith responsible for most of this record). Personal highlights include 'Like It Was Yesterday', which samples Bob James' classic 1974 cover of 'Feel Like Making Love', and also an interlude after the opening track which samples the sitcom Cheers.

All too often UK hip-hop is preoccupied with differentiating itself from the US, as though American hip-hop is the famous father whose shadow we must struggle to get out from under. Like a breath of fresh air Jack Flash speaks of a UK hip-hop that is proud of what it is rather than what it is not. The focus of this record was clearly to make music without regard for boundaries: "You should pledge your allegiance to the Union Jack, I'm referring to my music, not saluting the flag".

MARC JEROME.



JAMES YORKSTON.

WHEN THE HAAR ROLLS IN.

DOMINORECORDCO.COM

For most, James Yorkston is best known for 'St Patrick', a track that appears on Aim's near-legendary **Fabriclive 17** mix. With fans like Four Tet and the late John Peel, he's been a favourite on the folk circuit since his first release, **Moving Up Country**, in 2002.

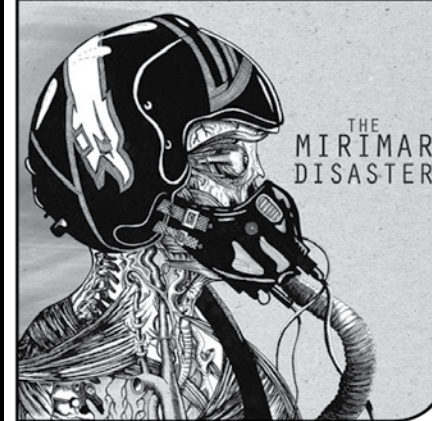
From the beginning of opener 'B's Jig', Yorkston's distinctive style begins to reveal itself; half-sung, half-spoken, matter-of-fact vocals supported by highly melodic guitar lines, classical piano and a miscellany of other traditional folk instruments. The lyrics are dense and quick fire, easy to miss but hard to ignore.

'Temptation' is constructed around tragicomic lyrics about love and hate, motifs of the album as a whole: 'Sometimes I want to hold you tight / And sometimes I want to throw you against the wall / But that's not hate at all / It's love in all its glory'.

The title track is perhaps the best offering here, a softly spoken ballad about the changing of the tides that floats softly before unexpectedly breaking from the moorings in a chorus of jangling guitars, woodwind and accordion. 'Midnight Feast', another choice pick, is as brooding as they come, an authentic Celtic folk song complete with fiddles and rolling drums that showcases the album's most moving vocal performance.

Even those with a sweet tooth, however, might find the last half of **When The Haar Rolls In** a little too saccharine. Though undoubtedly worth hearing, the final three tracks are slow and sleepy, the calm after the storm. Minor quibbles aside, Yorkston is still as strong and individual a songwriter as he ever was, and **When The Haar Rolls In** ranks amongst his best work to date.

REG REGLER.



MIRIMAR DISASTER.

VOLUMES.
UNDERGROOVE.CO.UK

The Mirimar Disaster are one of Sheffield's most critically acclaimed bands, yet many in the city haven't even heard of them, let alone heard their music. A metal band, they live with a label that turns most people off immediately. A generation who grew up with atrocities such as Limp Bizkit and Linkin Park deemed 'metal' haven't looked at the genre since, writing it off as something for angry teenagers. This is understandable though untrue, and coupled with the fact that metal is undeniably abrasive music, its no surprise that most people wouldn't listen to this album. But this reviewers ears think its time for that to change.

Like many acts within the genre, The Mirimar Disaster are gifted musicians, and demonstrate this both in the nature of their playing and the complexity of their songwriting. Look beneath the brooding atmosphere of the music and you find arrangements which are rhythmically and harmonically as interesting as those you'd expect in IDM or 'post rock'. It's not all crunchy riffage and guttural grunts, you find acoustic guitars and tender female vocals too. For the most part this record is rather heavy and will evade people's 25 most played list. However it will be of great interest to those with intelligent ears and those who listen carefully will find ample rewards from these often unsung innovators.

BEN DOREY.



6IX TOYS.

VOODOO PEOPLE.
FIRSTWORDRECORDS.COM

More strong stuff from the North's best funk label. 6ix Toys' rendition of this Prodigy classic is an instant dancefloor hit. Storming horns, cleverly timed scratches and super tight grooves breathe new life back into this anthem. DJs - you need this in your record bag.

The B Side exhibits the band's soloing ability and left this reviewer literally itching for a live performance. Unfortunately I will have to wait until December 9th when they play The Tuesday Club. - be there.

REG REGLER.

RSD - ROB SMITH

ON DECK/ACCEPTED
MYSPACE.COM/
R8RECORDS

Rob Smith is an accomplished producer with a varied array of dub tunes and a host of collaborators already in his discography.

'On Deck' brings a strong bass weight and gives out undertones of garage with snappy snares blending well into the atmospheric synths.

'Accepted' is an inspired dub production on a dubstep tip with melodic massive rolling crashes that give way to a thundering bassline drop. Check it!

STEVE RIMMER.



GILLES PETERSON.

BROWNSWOOD BUBBLERS 3
BROWNSWOOD
RECORDINGS.COM

As a general rule of thumb when Gilles Peterson puts his name to a compilation you can bet your bottom it isn't going to be a bag of turd. This, the third in the series for his label Brownswood Recordings, doesn't upset the rule and continues the quality of the previous ones.

The Bubbler compilations give exposure to a lot of tracks which maybe don't get noticed, being outside the currently in-fashion genres. So you get the sweet, folky stylings of Juke's "Something Important", excellent soul from Stacey Epps on the superb "Floatin'", disco that even I like from Joey Negro, excellent instrumentalism from Bullion and Arun Ghosh and the moving and timely "Prayers for Angry Young Men" from Charlie Dark & Robinson. But it's all good - no turkey fillings.

Ok, so it's not a compilation for the clubs, it's one for Sundays. But Sundays are important.

CHRIS WELCH.

REVIEWS.

JACK FLASH./THE UNION JACK ALBUM. JAMES YORKSTON./WHEN THE HAAR ROLLS IN

MIRIMAR DISASTER. 6IX TOYS. RSD. GILLES PETERSON.

PAGE FORTY-FOUR.

REVIEWS.



SOUL SINGER KATHRINE DEBOUR, TURNTABLIST, DJ MODEST AND GUITAR PLAYER RICKY FABULOUS MAKE UP THE TRIO BELLERUCHE. THEIR DEBUT ALBUM, 'TURNTABLE SOUL MUSIC' NOT ONLY SUMMED UP THEIR SOUND PERFECTLY, BUT ALSO HAPPENED TO BE THE FASTEST-SELLING DEBUT RELEASE ON TRU THOUGHTS RECORDINGS. WITH A FRESH ALBUM READY TO GO JUST A YEAR LATER AND A FORTHCOMING SET AT THE OPUS' 3RD BIRTHDAY WE THOUGHT IT WAS A PERFECT TIME TO CATCH UP...

AS A VOCALIST, GUITARIST AND TURNTABLIST, HOW DID YOU GUYS FIRST MEET AND DECIDE TO MAKE MUSIC TOGETHER?

MODEST - Ricky and I have known each other for some years and we used to knock about in some of Leeds' & London's less fine establishments making weird noises with turntables and guitar. We had made a couple of mix CDs using that formula and one day we bumped into Kathrin through a friend. For some reason she managed to put up with the two of us and we started messing around with ideas. Still in the same dodgy pubs though.
KATHRIN- That's how it was, and is, truly.

TELL US A BIT ABOUT SIGNING TO TRU THOUGHTS. HOW DID THIS COME ABOUT?

MODEST - We always wanted to release three records ourselves (on our own little label Hippoflex). I'm not sure quite why, probably just to test the limits of our overdrafts and friends... We met Rob Luis (from TT) when we were releasing the first record (Reflection), and we told him we were planning on doing two more. We sent them the other two Hippoflex releases when they were complete over the next year and then they gave us a ring to see if we wanted to try and release a record properly....

KATHRIN- I went to the restaurant the other day where we took the TT contract to sign each of the million pages. It brought back memories of us hurriedly signing each page wanting to get it back to TT the next day because we thought they might change their mind. One of the porters at my work looked over the contract and thought it was good, so we went with that; he has half a degree in law in Morocco, nice guy. Then the pizza came and we were done, signed artist to Tru Thoughts.

YOUR FIRST RECORD 'TURNTABLE SOUL MUSIC' WAS THE FASTEST SELLING RELEASE ON THE LABEL WHAT IMPACT HAS THIS HAD ON YOU AS A GROUP AND PERSONALLY AS INDIVIDUALS?

MODEST - Not much! It's weird, we just keep doing our thing, going to work and then playing gigs on the weekends...same as usual. It's cool that so many people have been interested in hearing what we do though... Hopefully we can keep doing it.

KATHRIN HAS FEATURED ON SOME GREAT RECORDS OF LATE. TELL US A BIT ABOUT THESE COLLABORATIONS AND ANYTHING ELSE YOU GUYS ARE UP TO MUSICALLY.

KATHRIN- wow thanks! I did some writing for DJ Vadim, Aaron Jerome and TM Juke And The Jack Baker Trio, I suppose living in London its pretty easy to meet people and end up jamming stuff that eventually ends up on a piece of wax a few years later. I've been pretty busy gigging lately with Belleruche, Bonobo and TM Juke and The Jack Baker Trio so I've not had much time to get into the studio with anyone else. I'm off to Slovenia next week to jam with some Gypsies I met at a wedding a few years ago, we'll see what happens there...

YOUR NEW ALBUM THE EXPRESS IS DUE FOR RELEASE IN MID OCTOBER. IT HAS A VERY DIFFERENT FEEL TO IT COMPARED WITH YOUR DEBUT. WHAT WAS THE INSPIRATION FOR THE NEW ALBUM?

MODEST - Train journeys and junkstore records... and chocolate.
KATHRIN- Winter.

YOUR MUSIC HAS A VERY NATURAL FEEL TO IT. DO YOU FIND THE CREATIVE PROCESSES AS NATURAL?

MODEST - When it goes well, definitely. We've never planned what we do in the slightest, we've never said 'lets form a band'... it just seemed to happen, and it's like that with songs - if they just seem to happen they work a lot better. Never plan anything, that way you never know if it's gone wrong...
KATHRIN- Nice, I think together we write instinctively. If it doesn't feel right for all of us then we bin the idea and pretend it was someone else making the noise.

OVER THE PAST YEAR A LOT HAS CHANGED FOR YOU GUYS. CAN YOU PICK OUT A FAVOURITE MOMENT OR SHOW THAT HAS HELD PARTICULAR SIGNIFICANCE FOR YOU?

MODEST - Playing at Montreux Jazz Festival was pretty weird, especially as I'm a, let's say 'non-traditional' musician.... It was fun playing with the feedback through the turntable on our last song in front of quite a big audience and not getting chased out of the venue by the engineer.
KATHRIN- Touring with Fat Freddy's Drop was crazy.

WHAT DO YOU CONSIDER TO BE THE MAJOR CHALLENGES FOR YOUNG BANDS LOOKING TO SUSTAIN THEMSELVES THROUGH THEIR MUSIC AND WHAT ADVICE WOULD YOU OFFER THEM?

MODEST - Difficult question, just do it because you enjoy it I suppose Keep it local, keep it DIY and have fun... and start a small unprofitable record label, everyone should have one.

WHO ARE YOUR FAVOURITE BANDS OR ARTISTS AT THE MOMENT? WHAT WOULD YOU RECOMMEND TO OUR READERS?

MODEST - Everyone should be listening to Leadbelly.
KATHRIN- Hot 8 Brass Band and Giovanni Falzonne

YOU GUYS ARE SET TO PLAY AT THE OPUS 3RD BIRTHDAY. ARE YOU GUYS FAMILIAR WITH THE STEEL CITY?

MODEST - Have only been through once or twice, I was a Leeds resident for a while, but I'm feeling better now. Really looking forward to the show...
KATHRIN- Ah yes just once- on a windy day, the shopping is good, I remember. Good vintage shops.

Belleruche will headline Opus' 3rd Birthday @ DQ on Friday 3rd October. Tickets will be available on the door for £5.

'The Express' is set for release on October 13th - Purchase it with your money.

belleruche.com
myspace.com/belleruche
tru-thoughts.co.uk

REG REGLER.

BELLERUCHE.

OPUS THIRD BIRTHDAY

cake, balloons and tunes

BELLERUCHE

(TRU THOUGHTS)

CAPSTONE

(Q.S.O./BONOBO)

THEPETEBOX

(BEATBOX CHAMPION)

KING CAPISCE

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THE BEAT

+ SKAVILLE UK
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+ DISCARD

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MY RUIN

+ SPEEDTHEORY
+ ILLUMINATUS
+ SANCTORUM

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ZEBRAHEAD

+ SUPPORT

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LAHANNYA

+ DYONISIS
+ SUPPORT

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+ TORTUGA

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Legends, peers and friends tell us their favourite albums of all time and we play them.
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The 2 legends of Tuesday Club will be spinning hip-hop, breaks, soul, bassline, funk, drum and bass and every other kind of sonically sensational tune.
- FRIDAYS: ROTATION FOR THE NATION**
Fridays is when the Bowery hands the reigns over to the great and good of sheffield and beyond. with monthly nights from such luminaries as Toddla T, Filthy Few & Supreme Being.
26th Sept - Filthy Few 3rd Oct - T-Willy & Friends
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- SATURDAYS: RETROSPECTIVE**
Expect recitals of classic tunes from the following genres: rock-a-billy, motown, northern soul, psych, sunshine pop, 60's girl groups, rock&roll, soundtracks and Blues!
- SUNDAYS: OPUS & BOWERY BOYS PRESENTS: BOOGALOO**
Opus Creations team up with the Bowery Boys to bring you the best thing to happen to Sundays since bisto gravy granules. Acoustic acts from near and far will grace the Bowery stage.

Full Deli Food Menu, Coffee & Cakes, Free Jukebox, Wifi
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CAFE • BAR • VENUE

Devonshire Street, Sheffield, S3 7SG
thebowerysheffield.com

BILASH.

347 SHARROW VALE ROAD.
0114 2661746

WITH INDIAN TAKEAWAYS LINING SHEFFIELD'S STREETS (AND PAVEMENTS) IT'S HARD TO KNOW WHICH ONE IS GOING TO DO YOUR TASTE BUDS JUSTICE. ABDUL JAHIR, OWNER OF BILASH, HAS BEEN SELLING HIS SECRET RECIPE CURRIES SINCE 1986 AND, BEING VEGETARIAN SPECIALISTS, HIS EXTENSIVE VEGETARIAN OPTIONS ARE TOP SELLERS. BUT THERE ARE ALSO MODERN AND TRADITIONAL BANGLADESHI AND INDIAN MEAT COURSES AND INTERESTING FISH DISHES.

"We've done very well because people want something different. We find they always come back," Abdul said.

The walls are plastered with the massive collection of awards Bilash has won, Abdul's most beloved being the European Food and Drink UK's top takeaway.

After tasting the food myself, I was impressed at how the fresh ingredients gave a strong flavour and was pleased to see the interesting variety of vegetables used.

And customers are quick to praise Bilash: "They are reliable, reasonable and consistent. They are my best friends in town. It's a community place, friendly and neighbourly," John Hopkins, Hunters Bar said.

"I have never had anyone bad in here. It's the atmosphere I love. I spend money for my customers, not myself."



THE BOWERY.

DEVONSHIRE STREET.
20BO09WE08RY.COM

DEVONSHIRE STREET'S NEWEST AND MOST TALKED ABOUT BAR. Y'KNOW, THAT ONE WITH THE EX-ARCTIC MONKEY INVOLVED? THANKFULLY, ALL THE ATTENTION OF HAVING SHEFFIELD ROYALTY ON BOARD IS JUSTIFIED.

The Bowery makes use of everything local, creating a swish and very 'Sheffield' bar. The 1970s refurbished furniture is from Bullet on Sharrow Vale Road and they've crafted a supplier list so all food is local.

"We're providing a better quality of food than other bars. We've got salads from Urban Deli and the Sheffield-made pork pies include special flavours like Branton Pickle," co-owner Micheal Dean said.

During The Great Depression The Bowery area of New York became the underground scene for illegal booze and gambling. As well as stocking 28 different rums The Bowery have concocted 1930s-style cocktails in respect for these roots.

Music will be courtesy of Toddla T on Fridays, with Saturdays playing funk, soul and motown.

With a track record of managing DQ (Dean), promoting clubnight Threads (James O'Hara), and being the ex-bassist of the Arctic Monkeys (Andy Nicholson), the three are a powerful combination.

"We're young, but we have the experience between us. We want to be Sheffield's new favourite local."



HELEN BARNETT.

TRADERS.

STEEL CITY SOLDIERS.

PAGE FIFTY.

IN THIS SECTION WE'RE
GONNA NAME A FEW SHEFFIELD
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AND WE'LL GO CHECK
IT OUT OURSELVES.

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OPUS THIRD BIRTHDAY.

FRIDAY 3RD OCTOBER.
DOORS 10PM FIVER IN.
OPUS-PRODUCTIONS.CO.UK

Opus Creations came into existence
3 years ago, show-casing local
unsigned musicians, poets and artists
in local venues for as little door tax as
was humanly possible.

Since those brave days we've
become something quite different.
Opus uses art and information to
effect an audience. To inspire and
to provide opportunity for individual,
independent development. Opus is
based on an ethos of choice and
responsibility founded in the belief
that action is for everyone. That effect
is everyone's responsibility.

Since beginning all those years ago,
we have put on over a 1000 live
shows. Produced a rather pleasing
monthly magazine called Now Then,
Opened up Studio 45, started a print
design and distribution company,
begun a label (featuring the likes of
Mr Romegoux), run a weekly radio
show, (Thursdays, 93.2fm, 1-2pm) and
absolutely battered ourselves for the
love of it.

On the 3rd of October we celebrate
our 3rd Birthday featuring the likes of
Belleruche (Tru Thoughts) Capstone
(QSO/Bonobo/Wah Wah 45), PETEBOX
(Radio 1 Beatbox Champion)
King Capisce and The Mighty Mojo
(Platform Radio - Liverpool)

The door is £5 the venue is DQ on
Fitzwilliam St. The show will begin at
10pm. We recommend drinking and
dancing. Not necessarily in that order.

Bad Monkeys, bands, sound
Engineers, venues, advertisers,
designers, printers, friends, Doors.
Thank you.

Blow your own trumpet.

myspace.com/belleruche
myspace.com/simoncapstone
thepetebbox.com
myspace.com/kingcapisce
myspace.com/platformradio

BISON ALLSTARS.

SAT 18TH OCTOBER.
PLUG LIVE/EARTH.
MYSPACE.COM/
ALLHAILTHE BISON

This might just turn out to be Bison's last
gig. Due to some members wanting to
concentrate on other things, it seems
everyone's favourite orange-clad ska
jokers are going to have to call it a day
for a while, possibly for ever. Luckily
for you they've got something pretty
special planned as a send-off.

They've managed to round up pretty
much everyone who has ever been in,
guested with, or been associated with
the band in its four and a half years
of existence (and that's quite a lot
of orange idiots) for a massive party
in Plug Live on Saturday 18 October.
Expect to see DJ Rubbish and DJ
Bollocks, plus Bongo Chilli and a load
of ex-members performing all their best
tunes and culminating in a seriously
crowded, explosive finale.

If you ain't seen 'em yet then go see this
band who have carved out their own
special groove as the city's favourite
party starters. Get your knees down to
Bison one last time and be prepared to
oscillate them rapidly.

It might be the last chance you'll get...

£6 adv
(tickets from Jacks/Plug Box Office)
£8 Door

POPOLOS.

5A LEOPOLD SQUARE.
POPOLO.CO.UK

We recommend Popolo. It's a swanky
den with a good attitude, to be found
on Leopold Square, Sheffield's new
restaurant quarter. This restaurant/
bar has a consistent retro theme
throughout, with some absolutely
stunning framed artwork on its walls.
The food here is excellent, superbly
priced and offers a wide range
of Italian cuisines and tapas. The
cheapest in the square in fact.

Popolo's combines all that is good in
restaurant service with all that is great
in a bar. Eclectic music for a modern
taste, with regular DJ slots from the
likes of Dimitry Soul among others.
We say get down, get full, and get
drinking!

HANG THE DJ.

PENELOPES 53-55
ARUNDEL GATE
EVERY SECOND SATURDAY
HANGTHEDJ.CO.UK

Hang the DJ change things up in
Penelopes with their fantasy décor,
party entertainment and awe-
inspiring visuals.

Their new secret 'boudoir' area
indulges their ever-expanding
innovative and creative ideas,
producing an area for local artwork,
face painting and more. Explore to
find their latest - a sexy mannequin
with a TV screen head. With a built-in
camera, guests can record messages
and be the new face of MeMe.
It's their 1st birthday on October 11th;
we're looking forward to stilt walking,
fire breathing and some special
surprises.

With renowned cutting-edge party
starter Ricky Chopra as their resident,
playing the paramount in exclusive
electro bootlegs and mash-ups,
we say welcome to the future
of club culture.

CAKES R US.

151 LONDON ROAD.
CAKERUS.CO.UK

Cakes R Us is located in the middle
of London Road and offers a Chinese
perspective on pastries and cakes.
This café style patisserie offers a
broad selection of sweet goodies
ranging from the classic Chinese 'mini
wife cakes' to chocolate gateau.
Cakes R Us also offer a cake making
services and the range of designs is
astounding.

This café is always a bustling culinary
and cultural experience with the
sounds of Mandarin and English filling
the air alongside the sweet smell of
baking. Personally, I have never tasted
softer sponge cake.

We dare you not love it.

THE SHEAF VIEW.

25 GLEADLESS ROAD
HEELEY

If you like beer, and by beer we
mean PROPER ale, then get yourself
down to the Sheaf View. Here you
can sup a wide variety of ales from
local breweries, while looking out
over a beautiful view of Sheffield. This
beer garden is the one folks. While
we've got a few summer days left we
strongly recommend heading down
for a lookout and a chill.

The Sheaf sources its beers from local
breweries, cutting out the middle man
which means you can get a pint of the
good stuff from as little as two quid.

Get out of the city centre and find
yourself a quality little drinking hole.

ISLAND POT.

237 LONDON ROAD.
0114 2553 444

Island Pot (or Island Pot of Dreams
as it should be known) provides
authentic West Indian food. The
portions here are massive.

There is the potential to please every
taste bud known to man. Though in
particular, we recommend the jerk
chicken and curried mutton, all with
cabbage and plantain - oh, and we
recommend the patties. For those
who are interested, all the meat
here is Halal as well.

Now, there are no set paths in this
river, though an accompaniment of
Red Stripe and after dinner blazer
makes this an unmissable venture.

Praise.

BUSTER'S COFFEE.

UNITS 3 & 4
53 MOWBRAY STREET
BUSTERSCOFFEE.CO.UK

Buster's Coffee is both a local
independent business as well as a
good deed. Naturally we're big fans
here at Now Then. Buster's supplies
a growing number of Sheffield's
and indeed Yorkshire's cafes, with
absolutely top notch Coffee.
Organic Java is our favourite.

Buster's coffee is a Sheffield based
social firm that creates employment
for disabled people. It only uses
fair trade coffee and thus ticks
conscience and hero boxes on
a regular basis. Buster was the
nickname of Anthony Davison, a
learning disabled man from Sheffield.
He worked for a firm called Reclaim
which employed disabled people.
Buster's was thusly named.

Calling all cafes and wholesalers.
Buy Buster's.

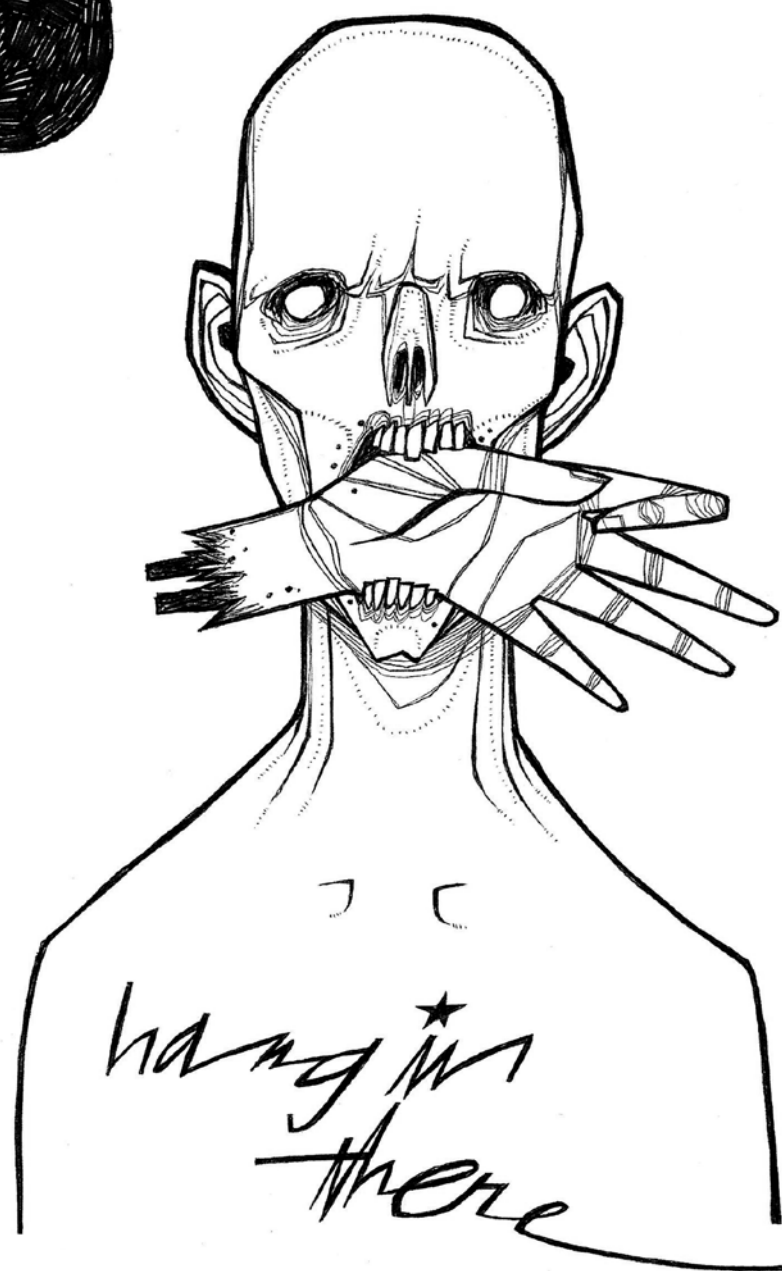
FAVOURITES.

FAVOURITES.

OCT 11 2007 *oct*
listey
now



iat
magic
magica
majick
magix



hang in there

beep
beep

END.

URBAN DELI
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0114 276 3218



CURRY COUNTER

Try a freshly made curry from the deli counter.
Simply select from one of six curries and add rice for £6.00.
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Locally sourced full English
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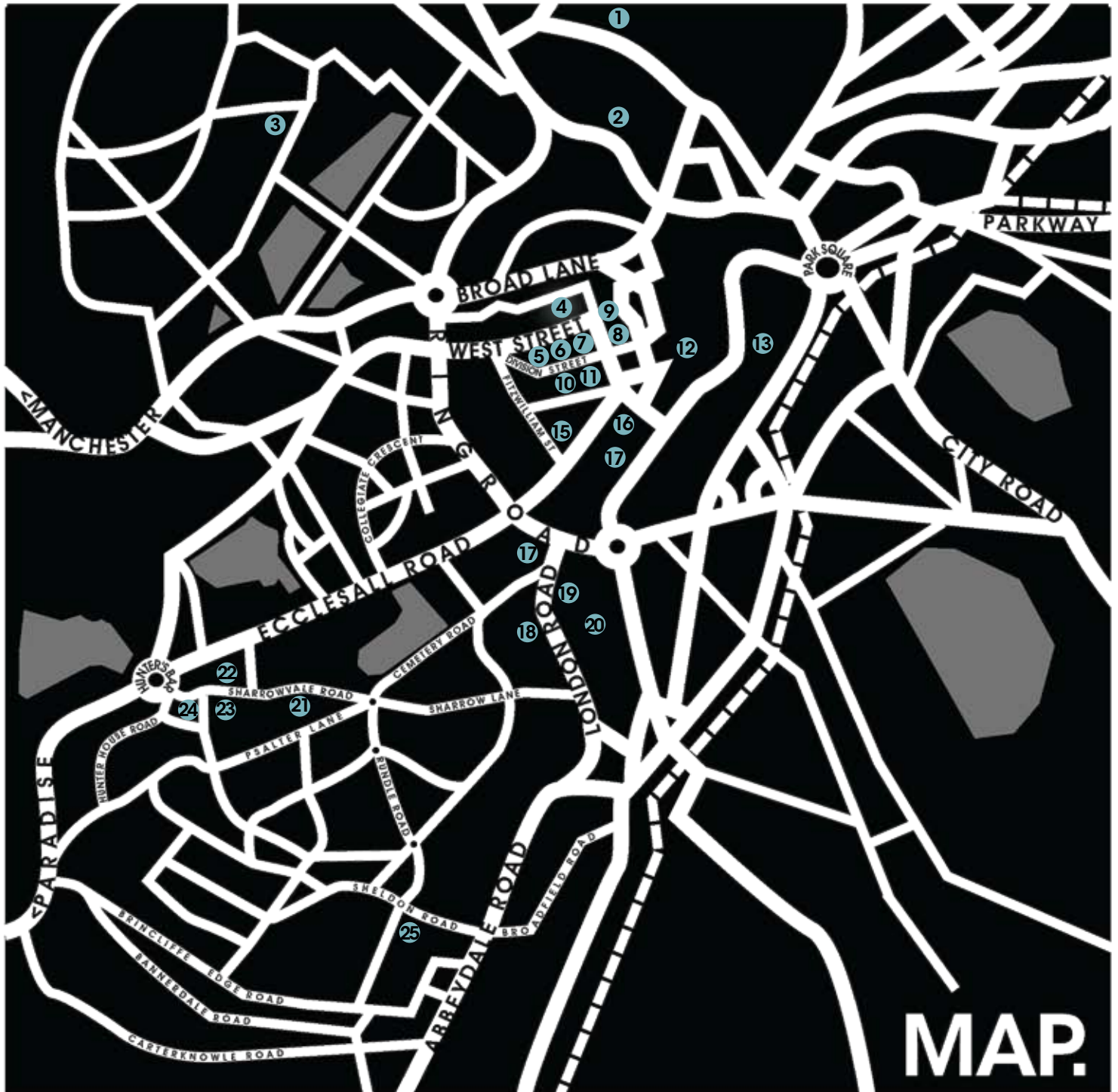
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KEY.